Archiving Western New York Select Artists from the Gerald Mead Collection

Cathy & Jesse Marion Art Gallery

Archiving Western New York

Select Artists from the Gerald Mead Collection

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State University of New York at Fredonia

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INTRODUCTION

I've been a Western New Yorker for only two and a half years, but it hasn't taken me long to fall in love. Sure, I had visited Buffalo a number of times, traveling among my childhood home near Herkimer, family in Michigan and Toronto, and a first job in Baltimore. But living here is different. The beauty and strong community ties of the region draw you in quickly. The pride and commitment of the Buffalo arts community is infectious. And the State University of New York at Fredonia as the primary cultural center between Buffalo and Erie is a treasure and a responsibility.

Barbara Räcker, Director of the Cathy and Jesse Marion Art Gallery, came to Fredonia even more recently than I, but it didn't take her long to recognize the importance of Gerald Mead's contributions to the art world. This exhibition is part of her first year of programming for the Marion Gallery, and Michael Beam calls it "the most comprehensive survey of Mead's collection to date" in his essay for this catalog. Mr. Beam's text is a fascinating explanation not of the Mead collection, but of Gerald Mead's activity of collecting, displaying and supporting the visual arts. It is especially gratifying to host this exhibition on our campus because Mead exemplifies the values we hope to foster in our students and in ourselves: he is a working artist, an educator (grade 4 to university), a volunteer, a powerful advocate for the arts and for Western New York, and a trusted colleague and mentor. When asked how he found the time for all of these contributions, he responded, "If you know that you can make a contribution, I think you are duty-bound to do that" (Cynnie Gaasch, *Artvoice* 3/30/2006). I believe that an arts community is defined as much by the collaborative spirit of its members as by the artifacts and events that it produces. There is no question that Gerald Mead has contributed immensely to both.

On behalf of the College of Visual and Performing Arts, thank you, Mr. Mead, for agreeing to this exhibition. My personal thanks also to Cathy and Jesse Marion for their generous and ongoing involvement in the gallery, to director Barbara Räcker and her advisory board, to the Department of Visual Arts and New Media, and to the Friends of Rockefeller Arts Center for their continuous support. Finally, thank you to President Virginia Horvath, her cabinet, the Fredonia College Council, and the Fredonia College Foundation for their recognition that the arts enrich the lives of all Western New Yorkers.

Ralph J. Blasting
Dean, College of Visual and Performing Arts
State University of New York at Fredonia

Michael Beam journal entry — October 2003...Buffalo, NY

"Met J. Mead tonight...heard about him from everyone...gave me copies of Big Orbit/CEPA/ Penney catalogs...told me to read them. Also gave me a small work (u/f) by C. Clough... very nice slurpee-sauce mix of bold colors...get framed"

Most people might not remember where they first met Gerald (Jerry) Mead. Colin Dabkowski, art critic for the *Buffalo News* referred to him as "The omnipresent Mead." This spot-on reference to Mead is one of admiration and appreciation. An advisor, supporter and facilitator to countless artists, fellow collectors and museum colleagues (myself included), Mead holds an immeasurable magnitude of knowledge, maintains extensive connections and has produced an industrious number of programs in, around and beyond the Western New York (WNY) arts community. Mead is, in fact, synonymous with omni-presence—he is in/at all places at all times—countless artists and institutions have bene-fited from his generosity.

I first met Jerry Mead on a chilly October night outside my former apartment, located on Linwood Avenue in Buffalo. He gave me a stack of catalogs and publications highlighting regional artists, exhibitions and venues. "Read these," Mead said as he handed them through the window of his idling car. He also gave me a welcome-to-Buffalo gift of a small Charles Clough painting; full of swirling, bold and colorful marks—that, incidentally, still hangs in a place of prominence in my current home. And away he drove...

Having just moved to Buffalo in August of 2003 and assuming the position of Curator of Exhibitions and Collections at the Castellani Art Museum (CAM) of Niagara University, I thought I might ease into the WNY art scene over the upcoming winter and early spring—no such luck with Mead or the WNY art community. I discovered, quite quickly, there is no exploratory orbiting Buffalo—with such a strong sense of community and pride of place in Buffalo, one must land immediately, plant their flag and fuse with the WNY arts culture.

Michael Beam journal entry — April 29, 2011

"Mead party at CAM tonight...event was packed...my Saracino portrait was spot on (to get framed)...exhibit and catalog a success... polaroid portraits by Parisi, caricatures by Saracino, cupcakes by Zillycakes, CD soundtrack by Lynch and Hughes and video by Butler...stellar event.

PUBLIC/PRIVATE: Pairings with Works from the Gerald Mead Collection, an exhibition held at the Castellani Art Museum in 2011, brought together, for the first time, two important art collections—one defined and developed publicly (CAM) and one assembled privately (Mead)—that converged on the mutual passion for building and utilizing collections to best serve art audiences in WNY and beyond.

The role of private collectors, like Gerald Mead, in supporting the arts is paramount to the strength of our creative heritage and integrity of the creative process. This exhibition demonstrated not only how Mead utilized his collection for the good of the public, but also how public collections have inspired and informed Mead's own collecting. Moreover, the exhibition included works that Mead donated to the Castellani—reinforcing the process by which "private" artworks eventually become "public," a vital component in the building of museum collections.

Mead was influenced by prominent collectors such as Armand Castellani, Seymour Knox, Jr. and Charles Rand Penney. With regular visits to museums and galleries in the region, Mead fortified his understanding of WNY art and familiarized himself with many artists whose work built our regional art history.

The Gerald Mead Collection is a cohesive gathering of WNY artists from past and present—from late 19th Century to the present day...literally (it is not uncommon for Mead to acquire a work fresh from a colleague's studio). Between the time it took me to write this catalog essay, Mead has—and I'll bet on this—acquired four or five new works. As a successful artist and educator himself, Mead has knowledge and perspective of artists associated with WNY by birth or residency that are significant. Who are significant artists? He identifies them as artists with national and international reputations as well as those who have garnered substantial regional recognition by virtue of their exhibition record or acquisition by museums in the area. In some cases, particular artists have come to be regarded as synonymous with their media. He assumes responsibility to preserve and present the expansion of creativity of WNY. Mead is also focused on education; his collection is exhibited throughout the region and beyond (most frequently at educational institutions), through various thematic lenses.

Mead is always on the lookout for a work that is a significant, recognizable and most importantly—emblematic of an artist's style. In some cases it has taken fifteen to twenty years to find the right work (i.e. price, size and aesthetics) by an artist. Given the opportunity, he consults with artists to identify an appropriate and iconic example of their work to add to his collection.

His collecting is always in alignment with future thematic exhibitions in mind. "It's the thrill of the chase" and the "adventure of the hunt" that drives Mead's friendly ferocity for collecting. His passion for collecting is fulfilled when desire reaches conclusion with ownership.

Beyond taking pleasure in the excitement of acquiring objects that he desires, Mead finds great satisfaction in living with these works in his own personal museum-like environment. He has also generously donated works to the entire community by entrusting them to public museums such as the Albright-Knox Art Gallery, Burchfield Penney Art Center and the Castellani Art Museum of Niagara University.

Michael Beam journal entry—August 18, 2012

"Jerry's 50 at 50 party tonight at Anderson...Burchfield, D'Arcangelo, Longo, Sherman, Visser't Hooft ...and other stellar blue-chip works from his collection...took giant 5 ft inflatable number balloons 5-0...embarrassed him...but worth it..."

50 @ 50: Select Artists from the Gerald Mead Collection at the University at Buffalo Anderson Gallery was organized on the occasion of Mead's 50th birthday (Mead is also a noted UB alumnus). This exhibition featured works by fifty historical and contemporary artists associated with WNY guided by, "the art historical imprint of the artists as

measured by the inclusion of their artwork in major museum collections worldwide," indicated Mead.

Prudently and systematically, each work of art Mead acquires is numbered and cataloged. His archives, not to mention his encyclopedic collection, rival the depth of many regional museums.

With a collection of over 1,000 works of art by over 900 artists, the first question one may have for Mead is, "what are your most beloved works?" Charles Rand Penney would answer, "I don't have a favorite...that is like asking someone which of your children is your favorite." Mead has no such reserve. One of his most appreciated works is a 1990 untitled drawing by Joseph Piccillo (Mead's 20th acquisition). This work holds its significance because he was once a student of the revered Piccillo. Another is an undated Walter Prochownik drawing (Mead's 16th acquisition, obtained from the collection of the former Empire Bank of Buffalo). Prochownik was, undoubtedly, one of the most renowned painters in Buffalo in the 1990s and holds a noteworthy place in the Mead collection. Thirdly, Mead's most significant work is...*wait for it*..."the most recent acquisition, of course!"

The 50 @ 50: Select Artists from the Gerald Mead Collection exhibition also emphasized Mead's commitment to collecting a few major Western New York artists in depth. For example, Charles Burchfield and Cindy Sherman are each represented with numerous works exemplifying their extensive careers and varied bodies of work. This signature exhibition, conceived by Mead, was a stellar presentation of the culmination of major works by artists, with national and international credentials, from Mead's robust personal collection.

Michael Beam journal entry—November 13, 2013

"Jerry and I met with James Maynard at UB Poetry Collection...good stuff for show...found Sherman lipstick art project from her days at Buff State...call Sherman see if we can do again for CAM show..."

Cindy Sherman *Lip Print Toilet Paper Roll*, 2014, commercial toilet paper, soy-based ink, edition of 30, 4-½ x 4-½ x 3-½ in.

Above and beyond his publicly heralded status as one of the most significant regional art collectors; Mead is also an independent curator, educator and advisor who has organized and curated exhibitions for almost every institution in the region. He serves on public art committees, museum boards and advisory councils across the WNY region—with an impressive collection of awards garnered along the way. Mead is also an arts writer for publications such as *Artvoice*, *Buffalo Spree* magazine and *The Public* and an advisor to the Castellani Art Museum's successful exhibition series *Western New York Collects*.

Western New York Collects: Cindy Sherman (2014) was the third in a series of exhibitions, organized by the Castellani Art Museum, highlighting the work of visual artists, with WNY connections, who have gained significant national and international recognition. These exhibitions are curated from public and private collections in the WNY region. Beyond the scope of his own encyclopedic collection, Mead has intimate knowledge of and most importantly—access to—innumerable WNY collectors' private inventories. Without his detailed knowledge and impeccable records, exhibitions such as *Western New York Collects: Cindy Sherman* would not have been possible. His professional guidance and

personal introductions have opened countless private collections to regional and national curators, myself included, that otherwise would not have been accessible for in depth and wide reaching exhibitions such as *Western New York Collects*.

Reflecting on my adventurous tenure, to date, in WNY, perhaps the most intriguing and unexpectedly intrepid expedition with Mead was a serendipitous opportunity to re-create Cindy Sherman's (circa 1975-76) Art Attack project that she originally developed during her time as a student at Buffalo State College.

While researching Western New York Collects: Cindy Sherman, Mead (the co-curator of the exhibition) and I met with James Maynard, Ph.D., Associate Curator at The Poetry Collection at the University at Buffalo, to view the Hallwalls archive. Maynard revealed a previously unexamined document—a three sentence inscription and graphic rendering of a lip print. The text, which described a public art intervention (called an "Art Attack") that was to take place at Buffalo State College, Upton Hall, circa 1975-76, read: "*Filling all of Upton Hall's toilet paper holders with soft, perfumed (like 'Charmin) colored (varied) toilet paper. Each sheet of toilet paper will have been stamped with a rubber stamp I will have made of the imprint of my lips—blotted lipstick lips. The imprint will be a bright red stamp dye or real lipstick. Cindy Sherman.*"

Subsequent communication with Cindy Sherman authenticated this document, led to her collaboration and (perhaps most importantly) her loan of her original lip stamp that enabled the recreation of her "Art Attack" on the occasion of the exhibition. An edition of thirty rolls of "Art Attack" toilet paper was produced and was installed in the Castellani Art Museum restrooms for the duration of the exhibition. Exemplifying his obsessive need to organize, document and archive, Mead also made sure that editions of Sherman's "Art Attack" toilet paper were placed in several regional museums' archives.

Rosario Provenza (1923-1993), *Untitled* (Abstraction with Bird), 1988, mixed media on canvas board, 10 x 8 in.

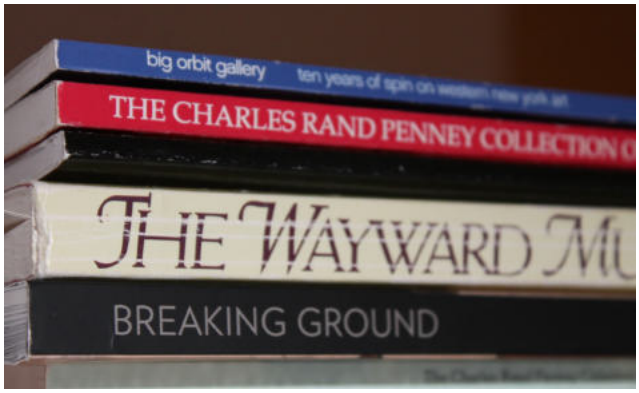
Now, let's go way back...twenty-nine years...to the beginning. Mead began informally collecting in 1987 with the intent of creating an encyclopedic collection of WNY artists. His first "officially documented" acquisition was a multi-media painting, dated 1988, by Lockport, NY folk artist Rosario Provenza. It was a gift from Rose McClain, a gallery docent who was enthusiastic about the artist's work and eager to share it with others who would appreciate it.

The WNY region is rich with publications and catalogs, with in depth research, on a plethora of artistic movements, styles and artists whose work is represented in both public and private collections. Mead's mercurial archive holds this and more—a full spectrum of documentative research—continually informing his collecting ambitions. However, Mead points out a select list of publications that are indispensible resources.

Mead's talismanic tomes are: (1) *The Wayward Muse: A Historical Survey of Painting in Buffalo* (1987), a comprehensive catalog published by the Albright Knox Art Gallery to accompany a survey exhibition celebrating the 125th Anniversary of the Buffalo Fine Arts Academy that featured works from a spectrum of styles and techniques dating from 1822 to

1987; (2) *The Charles Rand Penney Collection of Western New York Art at the Burchfield Art Center* (1993), the exhibition catalog that documented Penney's major donation of 163 works to the Burchfield Art Center (the museum is the Burchfield Penney Art Center today, having been renamed in Penney's honor); (3) *Breaking Ground: A Century of Craft in Western New York* (2010), published by The Memorial Art Gallery of the University of Rochester, the first book to fully explore the history of the craft movement in the WNY region; (4) *Artists Work: CEPA Gallery at Thirty* (2005), published by Light Work to chronicle the 30-year history (1974-2004) of artists who made CEPA a respected artist-run venue for the photographic arts and finally, (5) *Big Orbit Gallery: Ten Years of Spin on Western New York Art* (2002), the publication for an exhibition of the same name curated by Mead, that documented the gallery's rich visual arts program through representative examples of work in all media that was exhibited in over fifty solo and small group exhibitions.

Mead lives with his collection in an extraordinary way. Works from his collection do not just hang on the walls for passive presentation or a bourgeois sense of self-worth or status. That is not what Mead is about...Mead's collection is, in a way, a gathering of spiritual captures; evidence of countless hands of creative countenance—human expression incarnate. His collection is perhaps his finest assemblage (he is also one of the region's most collected and accomplished collage artists) of documented evidence of artistic activity in WNY that continues to morph, grow, transform and expand.



Home, for Mead, is an ever-changing museum—with individual galleries: bedroom, kitchen, living room, dining room and bathroom—all thematically arranged. Mead's most revered and significant (blue-chip) works are presented in his dining room—permanent guests of honor. A single narrow wall, located near the entrance of his home, is reserved for works in the collection by recently deceased artists. For Mead, this wall becomes a memorial for displaying works for a period of reflection. Most recently, at the time of this catalog printing, works by Duayne Hatchett (1925 - 2015) and Priscilla DeVanter Bowen (1940-2015) were installed to honor the memorable friendships Mead had built with them.

Michael Beam journal entry—October 5, 2015

"...asked by J. Mead to write catalog essay for Archiving WNY exhibition at Fredonia... check personal journal for history of working together...recap our adventures..."

Representing approximately a ten-percent cross-section of his collection, this exhibition *Archiving Western New York: Select Artists from the Gerald Mead Collection* at the Marion Art Gallery in the Michael C. Rockefeller Arts Center at the State University of New York at Fredonia, is the most comprehensive survey of Mead's collection to date. Since it is only a fraction of in his extensive collection, this exhibition is meant to be an introduction to and a continuation of Mead's historical survey of WNY art history. His curatorial selection process was filtered with a conscious inclusion of artists—who have established a regional

reputation (currently or in the past) as well as a national and international presence—working in the following media: painting, drawing, photography, printmaking, sculpture and craft. Three years following his monumental exhibition *50 @ 50: Select Artists from the Gerald Mead Collection*, when his collection numbered 670 works, Mead's collection has increased by approximately twenty-five percent. Most importantly, and a prime directive to his personal collection mission, Mead has since acquired significant artworks by previously unrepresented major WNY artists. The most notable additions include works by painter Edwin Dickinson and ceramicist Wayne Higby.

The Gerald Mead Collection is a living prismatic-gathering of creative expression, defined within the matrix of contemporary media and culture of WNY. Paired with aggressive exhibition, lending and promotion schedules; artists and their work receive extensive exposure in thematic, comparative and survey exhibitions that Mead continually organizes. Each exhibition, loosely defined by a simple theme (i.e. portraits, landscapes, subject matter and media) offers artists and their works repeated exposure—reawakening fresh perspectives on individual works—akin to mathematical algorithms in perpetual motion and variation.

Collecting for well over a quarter of a century, Mead has refined his well-practiced connoisseurship of visual culture—actively lending and donating to public institutions, and hoping to inspire others by his example. The student has become the teacher and the circle of cultural sustainability continues. More than any other private collector in the WNY region, Mead utilizes his collection, through innovative exhibitions, distinctive installations and unique contextual perspectives.

As Mead steps forward from the pinnacle of his collecting endeavors to date—*Archiving Western New York: Select Artists from the Gerald Mead Collection*—time would be well spent reflecting on, not only the stature of this collection he has built, but also how and where his collection will best serve the public in the coming decades. Notably, his extensive archives, documentation and artist correspondence must be preserved and positioned for future generations educational and historical research endeavors.

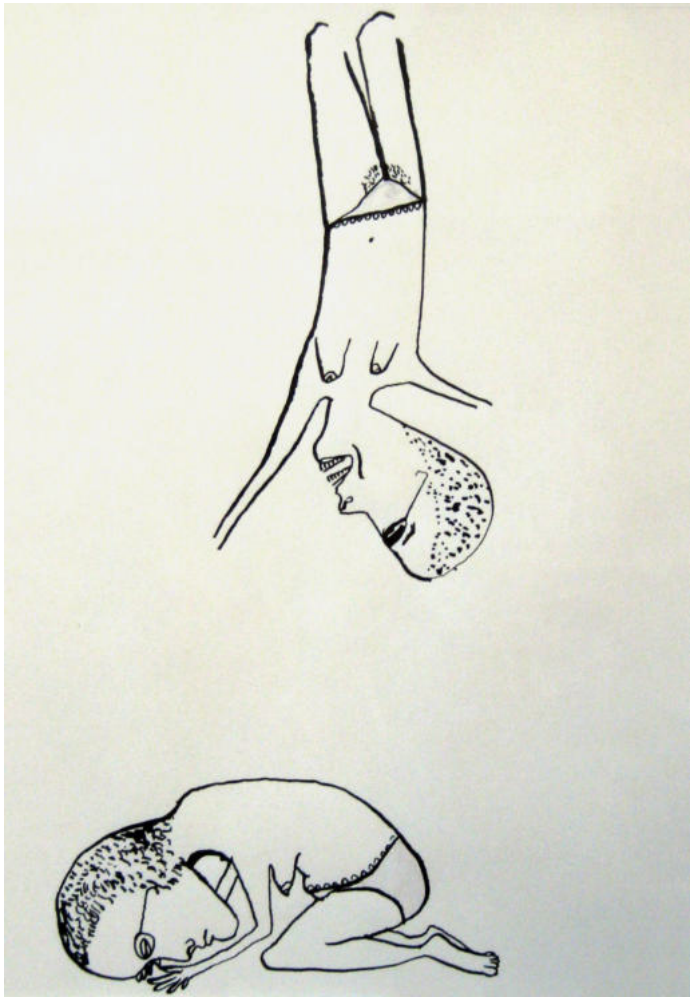
The encyclopedic nature of Mead's collection and extensive depository of support materials has been, and continues to be, built privately, but will serve the public immeasurably in the future. Mead very well may be the last of his kind; unilaterally driven to altruistically collect, preserve and present artists and artworks celebrating WNY's rich and vibrant artistic heritage. True to fact, the mercurial (yes, he is) moxie (yes, he has a lot) of Mr. Mead stands as a testament to one man's unilateral drive (arguably an obsession) to collect, preserve and define the spirit of creativity that is Western New York.

Michael J. Beam
Curator of Exhibitions and Collections
Castellani Art Museum of Niagara University

ILLUSTRATED CHECKLIST

Adams

Arcangel



Ali

Auerbach

Bruce Adams (b. 1952), *Untitled #3* from the *Divine Beauty* series, 2006, oil & spray paint on wood with frame, 12 x 12 in.

Laylah Ali (b. 1968), *Untitled*, 1995, ink & watercolor on paper, 10-¼ x 7 in.

Cory Arcangel (b. 1978), *Ducati*, 2014, plotter drawing with hand coloring, 22/50, 16 x 22 in.

Rita Argen Auerbach (b. 1933), *Towering in the Night*, 2006, watercolor on paper, 21 x 29 in.

Baeumler

Belfer

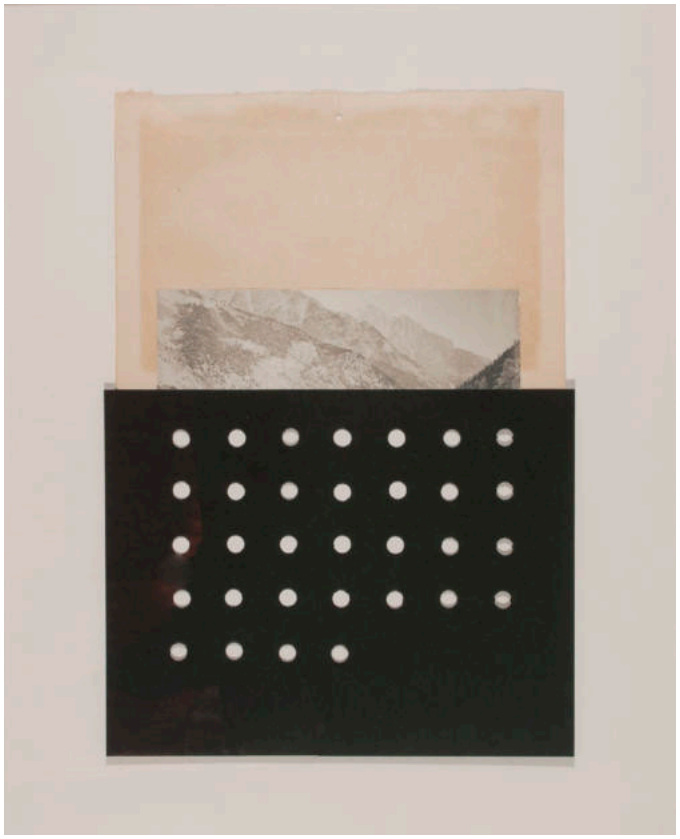
Robert Baeumler (1933-2013), *Fianarcantsoa*, c. 1965, magna and liquitex on canvas, 18 x 18 in.

Brendan Bannon (b. 1970), *Untitled* (Lake Erie), 2015, digital photograph, AP, 18 x 24 in.

Nancy Belfer (b. 1930), *World in Transition II*, 2000, mixed media on masonite, 15-½ x 19 in.

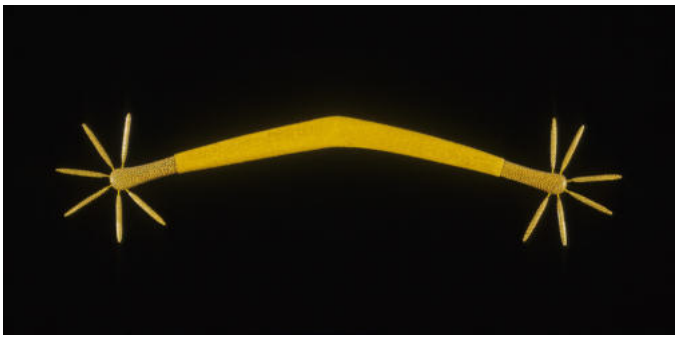
Diane Bertolo (b. 1953), *Marking Time, October 2012*, 2012, paper, vintage paper & archival ink jet print, 12 x 7-½ in.

Bannon



Bertolo

Bjurlin



Booth

Blair

Breverman

Marvin Bjurlin (b. 1944), *Untitled* (Double Walled Vessel), c. 1985, ceramic, 4-½ x 10 x 10 in.

Robert Blair (1912-2003), *Untitled* (Landscape with Lightning), undated, watercolor on paper, 19 x 24 in.

Robert Booth (b. 1952), *Boomerang Harvest*, 1982, wood, cotton line & paint, 7-¾ x 33-½ in.

Harvey Breverman (b. 1934), *Dubious Honor with Illuminations*, 1970, lithograph, 29/30, 16-½ x 25-¾ in.

Charles E. Burchfield (1893-1967), *Untitled* (Trees & Rain), 1916, watercolor & graphite on paper, 12 x 9 in.

Philip Burke (b. 1956), *Henry Kissinger*, 1987, oil on canvas, 23 x 21 in.

Kyle Butler (b. 1985), *Conflicts in Perspective*, 2011, pencil & wood stain on panel, 12 x 16 in.

Scott Bye (b. 1982), *The Toast is Too Tall for Short Men*, 2007, found objects, 40-½ x 10 x 8-½ in.

Burchfield

Butler

Burke

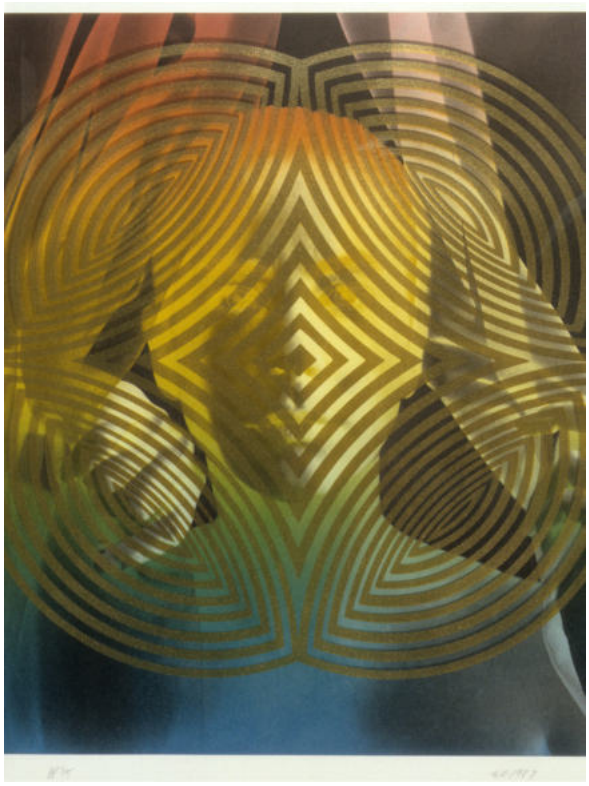
Bye

Lawrence Calcagno (1913-1993), *Dark Spring IV*, 1958, mixed media on paper, 15-½ x 6-¾ in.

Ellen Carey (b. 1952), *Self Portrait*, 1987, photolithograph, AP 1/5, 23-¾ x 19-½ in.

Wendell Castle (b. 1932), *Wall Mirror*, c. 1970, oak & mirror, 16-¼ x 15 x 5-⅛ in.

Millie Chen (b. 1962), *Joan*, 2012, ink on paper, 18 x 12 in.



Carey

Castle

Calcagno

Chen

Clough

Cushing

Crawford

Cober

Charles Clough (b. 1951), *Untitled*, undated, enamel on found images, 10-½ x 13-½ in.

Alan Cober (1935-1998), *The Relationship of General Bullmoose and Oswald Rabbit*, 1980, etching with aquatint, 13/30, 18 x 24 in.

Ralston Crawford (1906-1978), *Untitled*, 1954, lithograph, 11/25, 12-½ x 18 in.

Val Cushing (1931-2013), *Serving Bowl*, 2011, stoneware, 6 x 10-½ x 10-½ in.

D'Arcangelo

Dickinson

Cuthbert

Dear Phil – Keep your flag on high and your
fleccia up! Birthday cheers + happy eightieth.
from Harriet, Seyman, Mark, Tasha, Daniel
(Louise), the Rhine Maidens and all the ships at sea.

Drumlevitch

Virginia Cuthbert (1908-2001), *The Artist? The Elgin Room, British Museum*, undated, oil on panel, 11-½ x 11-½ in.

Allan D'Arcangelo (1930-1998), *June Moon*, 1969, serigraph, 72/125, 14-¼ x 11-¾ in.

Edwin Dickinson (1891-1978), *Untitled* (Paris, France), 1920, watercolor on paper, 9-½ x 13-½ in.

Seymour Drumlevitch (1923-1989), *Untitled* (Birthday Greeting for Phil Elliott), 1984, mixed media on board, 16-¼ x 7-½ in.

Dwyer

Elliott

Eckmair

Fournier

Nancy Dwyer (b. 1954), *The ME Block*, 1989, Honduran mahogany, 9/40, 13 x 13 x 13 in.

Frank Eckmair (1930-2012), *Property Leaves*, undated, woodcut, 75/150, 31-½ x 20 in.

Philip Elliott (1903-1985), *Untitled* (Abstract), undated, ink & watercolor on paper, 10-½ x 8 in.

Alexis Jean Fournier (1865-1948), *Venice*, c. 1905, oil on canvas on board, 12-½ x 18-½ in.

Frampton

Galanes

Frerichs

Fries

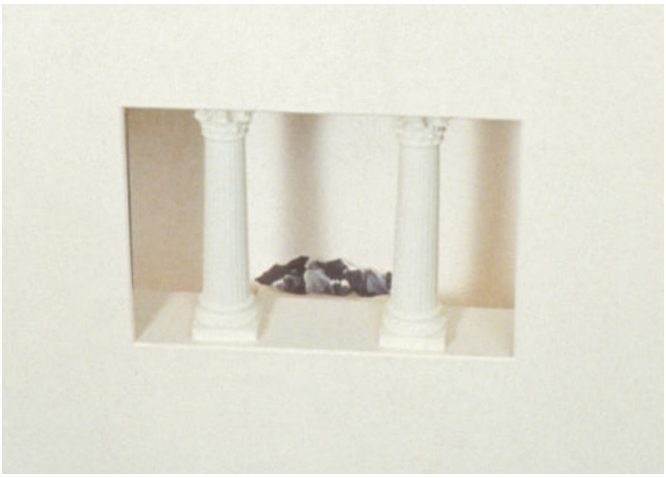
Hollis Frampton (1936-1984), *Tomato Brand Peeled Polly (By Any Other Name – Series 2)*, 1983, color electrostatic print, 1/4, 8-½ x 14 in.

Timothy Frerichs (b. 1965), *Field Edge 6*, 2009-11, mixed media on linen panel, 15 x 20 in.

A. J. Fries (b. 1972) *Untitled* (Petit Fours), 2000, oil on canvas, 18 x 14 in.

Fotini Galanes (b. 1965), *#9* from the *Surfacing* series, 2012, graphite on clayboard, 7 x 5 in.

Garver



Georgiou

Hatchett

Greenan

Walter Garver (b. 1927), *Untitled* (Young Man), 1974, watercolor on paper, 18 x 12 in.

Tyrone Georgiou (b. 1947), *The Relic*, 1986, mixed media, 20 x 16 x 5-½ in.

Amy Greenan (b. 1970), *Study for Lady Godiva's Operation*, 2008, acrylic on paper, 10-½ x 10-¼ in.

Duayne Hatchett (1925–2015), *Untitled*, undated, metal & plastic, 11 x 13 x 3 in.

Henderson

Higby

Adele Henderson (b. 1955), *Abiogenesis #6*, 1992, lithograph, edition of 35, 14 x 11 in.

Biff Henrich (b. 1953), *Interior Detail of the Darwin D. Martin House*, 2001, chromogenic color print, 11 x 14 in.

Wayne Higby (b. 1943), *Untitled* (Landscape). 1990, ceramic & glaze, 5-½ x 6-½ in.

Ani Hoover (b. 1969), *Congregate*, 2003, watercolor on vellum, 34 x 22 in.

Henrich

Hoover

Kegler

Keyser

Koenig

Krims

Thomas Kegler (b. 1970), *Grapes*, 2008, oil on linen canvas, 14 x 11 in.

William Keyser (b. 1936), *Alight*, 2011, teak, white oak & acrylic, 6-½ x 19-¾ x 7 in.

Catherine Koenig (1921-2005), *Duo*, 1988, egg tempera on board, 8 x 10 in.

Les Krims (b. 1943), *Bubble Gum Test*, 2001 (original 1974), digital print, 11 x 8-½ in.

B. Kurland

Kuo

Lankes

J. Kurland

James Kuo (1920-1995), *Vista IV*, 1988, mixed media on paper, 12 x 16-¾ in.

Bruce Kurland (1938-2013), *Untitled* (Roses), 1967, oil on canvas, 12 x 16 in.

Justine Kurland (b. 1969), *Meeting on the Hill*, 2000, C-print, 28/100, 16 x 20 in.

Julius J. Lankes (1884-1960), *No. 5 (St. John's Church, Buffalo)*, 1920, wood engraving, 4-¾ x 6-¾ in.

Mark Lavatelli (b. 1949), *Half Glyph*, 2006, encaustic & pastel on wood, 23 x 24 in.

Alexander Levy (1881-1947), *Untitled* (Workers), undated, watercolor & graphite on board, 7-½ x 25-½ in.

Joan Linder (b. 1970), *Protoceratops*, 2014, ink on paper, 6 x 8 in.

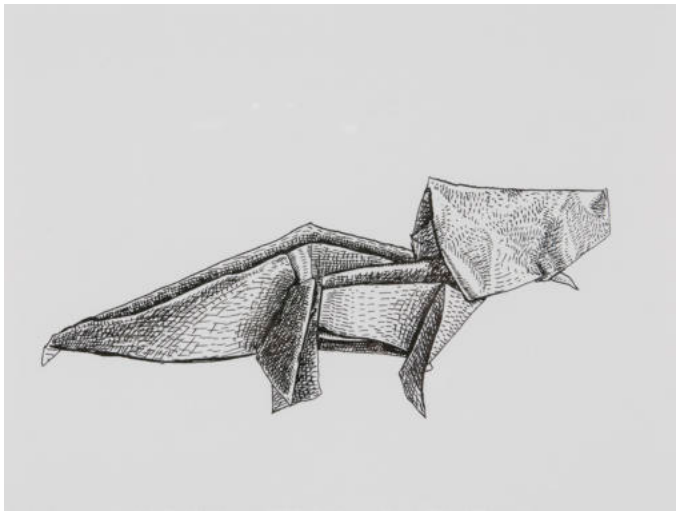
Robert Longo (b. 1953), *Talking Heads*, 1986, lithograph, 46/85, 30 x 22 in.

Dennis Maher (b. 1976), *Fargo House Reliquary no. 287 (shingles & floor)*, 2013, house parts, found objects & acrylic, 15 x 6 x 8 in.

Robert Mangold (b. 1937), *Untitled*, 1980, woodcut, 8 x 6 in.

Margaret Martin (1940-2012), *Arlington Park Gothic Revival Cottages*, undated, watercolor on paper, 9 x 7-½ in.

Magda Cordell McHale (1921-2008), *Untitled*, 1996, monoprint and acrylic on paper, 23-½ x 17-½ in.

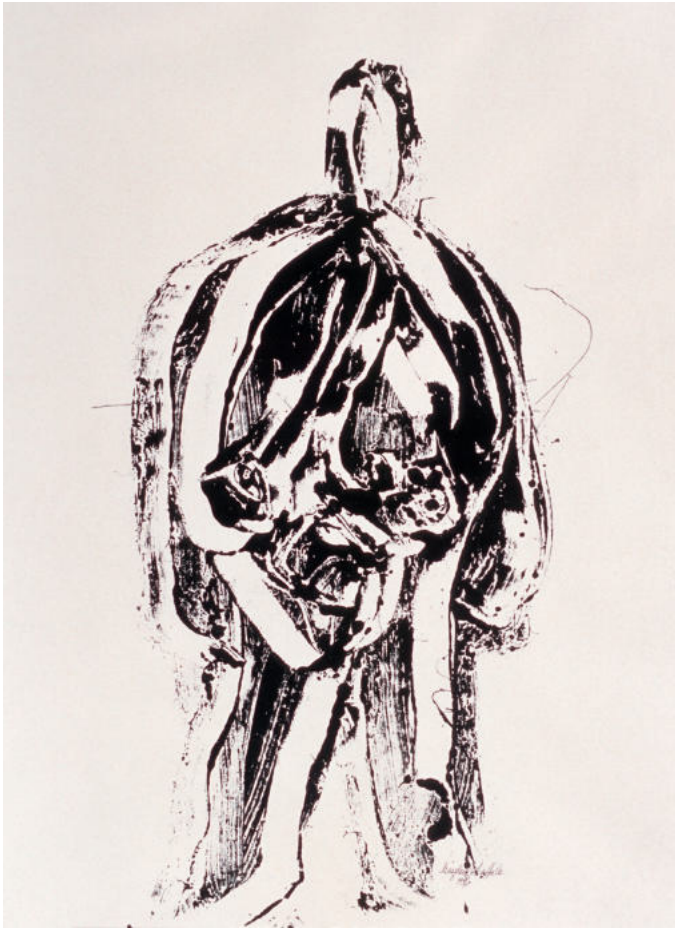


Linder

Lavatelli

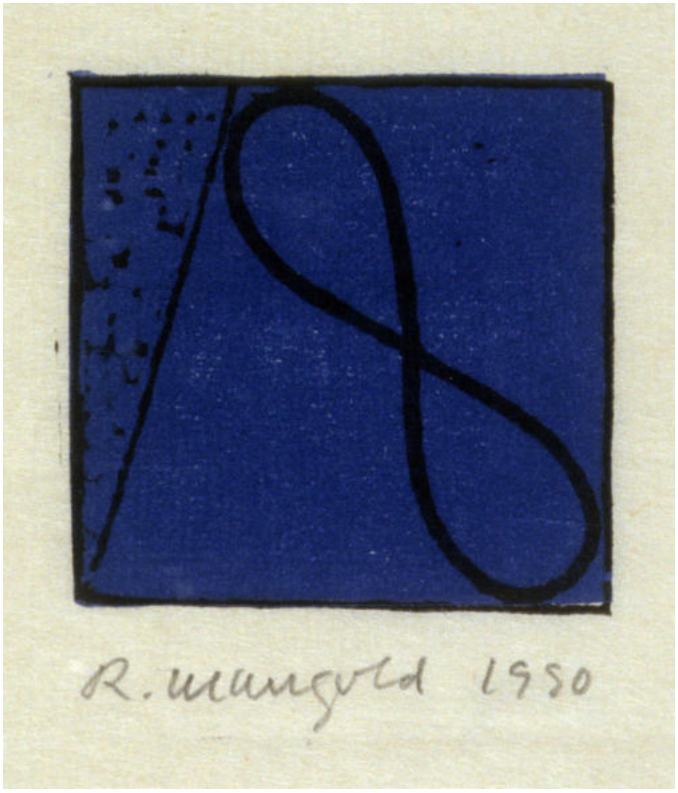
Longo

Levy



McHale

Maher



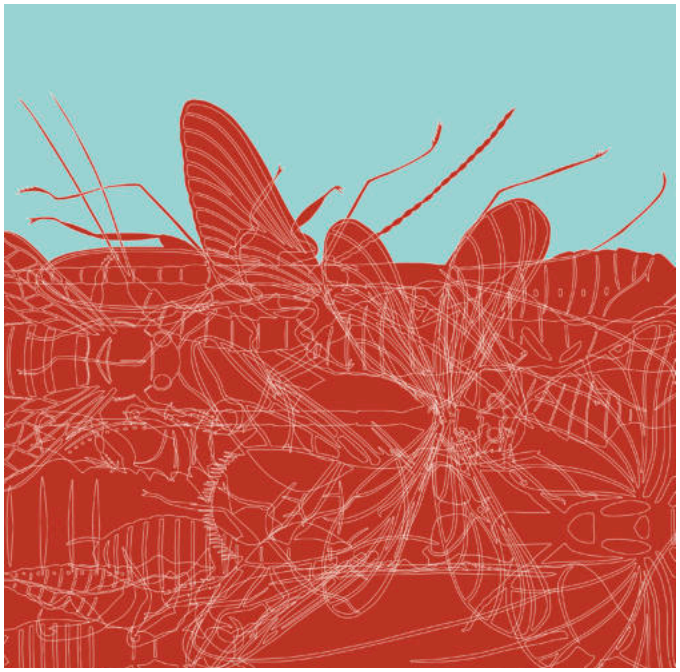
Mangold

Martin

McQueen

Mesches

Means



Montague

John McQueen (b. 1953), *Trouble in Paradise*, 2003, sticks & plastic, 6 x 6 x 2 in.

Amanda Means (b. 1950), *Marion, NY*, 1980, gelatin silver print, 5 x 7 in.

Arnold Mesches (b. 1923), *Untitled*, 1963, ink on paper, 7-½ x 11 in.

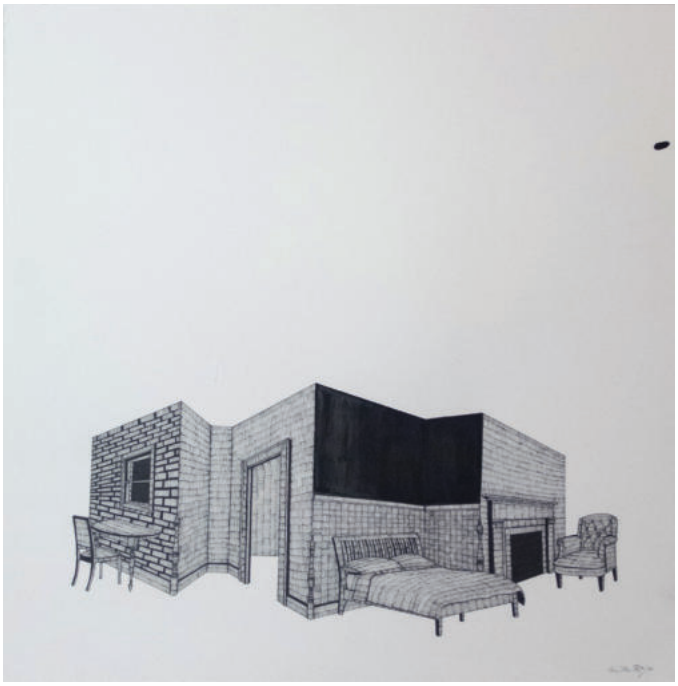
Julian Montague (b. 1973), *March (Part 2)* from the *Insect Drawing* series, 2002, inkjet print, AP, 12 x 11-½ in.

Anne Muntges (b. 1982), *Study for Skewed Perspectives*, 2013, ink on paper, 22 x 22 in.

Kevin B. O'Callahan (1902-1977), *Pride and Prejudice*, 1936, wood engraving, 8-⅞ x 6 in.

Westley Olmsted (1934-2011), *Untitled* (Wrench Figure), 2003, found objects & enamel, 12 x 10-½ x 6 in.

Joseph Orffeo (1926-2013), *Untitled* from *Image of Man* series, 1969, ink & watercolor on paper, 10 x 8 in.



Muntges

O'Callahan

Orffeo

Olmsted

Paley

Parker

Payne

Pfahl

Albert Paley (b. 1944), *Untitled*, 1994, steel, 9 x 5 x 1-½ in.

Catherine Parker (1926-2012), *Gorge in Zoar Valley*, 1998, gouache on paper, 15-½ x 11-½ in.

Kenneth Payne (b. 1950) *Midnight Angel*, 2015, copper, steel & polymer, 11-¼ x 5-½ x 2-¾ in.

John Pfahl (b. 1939), *Two Miles Below the Falls*, 1985, Ektacolor print, edition of 15, 16 x 20 in.

Piccillo

Poskovic

Joseph Piccillo (b. 1937), *Untitled* (Woman), 1990, mixed media on paper, 11-¾ x 11-¾

Wilbur Porterfield (1873-1958), *October Skies*, 1951, gelatin silver print, 7-¼ x 9 in.

Endi Poskovic (b. 1969), *Europa*, 1992–99, engraving, 30 x 22-¼ in.

David Pratt (1918-2010), *Holland*, 1965, watercolor on paper, 8 x 10 in.

Porterfield

Pratt

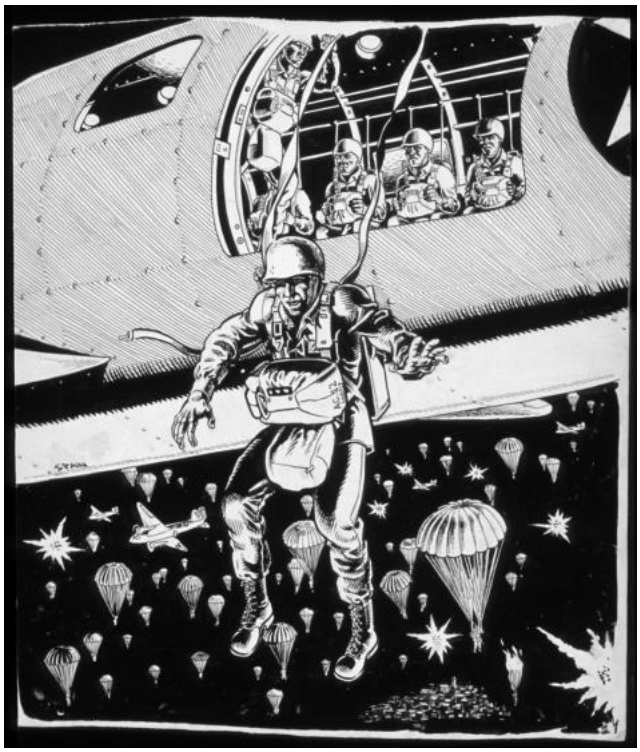
Price

Prochownik

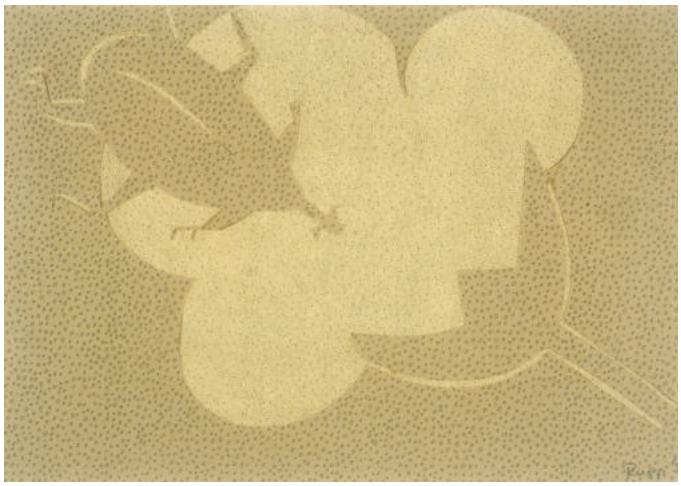
Reinhardt

Rey

Rogovin



Rodriguez



Rupp

Rothenberg

Ken Price (1935-2012), *Untitled* from the portfolio *Heatwaves*, 1995, serigraph, PP, 14 x 11 in.

Walter Prochownik (1923–2000), *Untitled* (Striations), undated, mixed media on paper, 10-¾ x 10-⅞ in.

Ad Reinhardt (1913-1967), *Untitled* from the *Ten Screenprints* portfolio, 1966, screenprint, edition of 250, 22 x 17 in.

Alberto Rey (b. 1960), *Binary Forms XXXI*, 1991, wax & oil on wood, 14-½ x 12-¼ x 2-½ in.

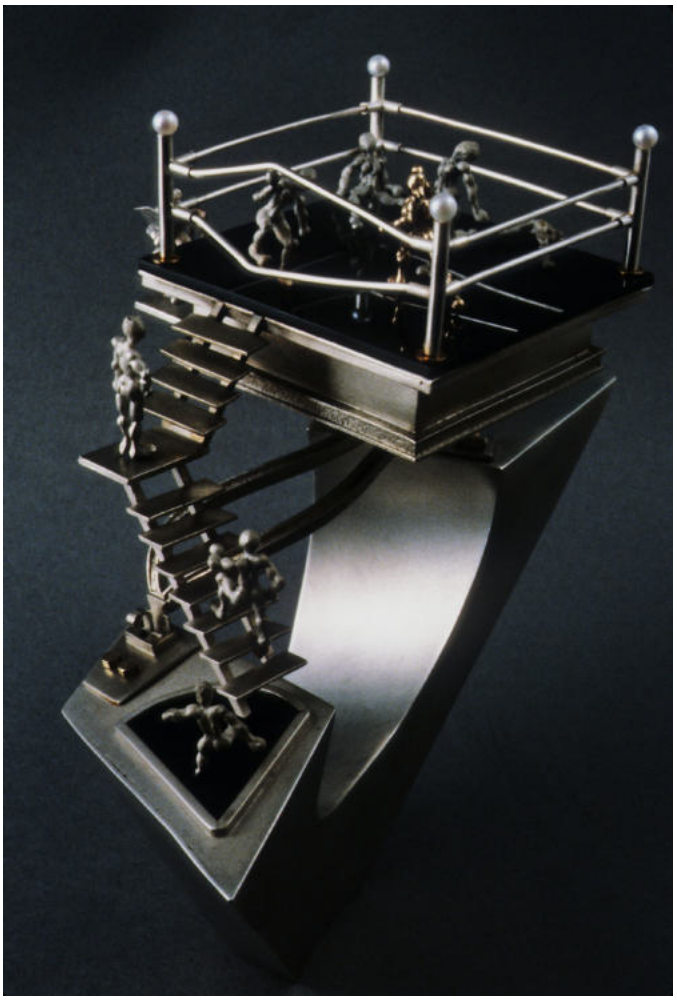
Manuel (Spain) Rodriguez (1940-2012), *Untitled* (War Story), c. 1980, ink on board, 14-½ x 12-½ in.

Milton Rogovin (1909-2011), *Atlas Steelworker* from *Working People* series, 1976, gelatin silver prints, 7-¼ x 7-¼ in., 6-¾ x 6-½ in. and 7-¼ x 7-¼ in.

Susan Rothenberg (b. 1945), *Untitled* (Conductor), 1985, screenprint, 53/72, 22-½ x 28-⅜ in.

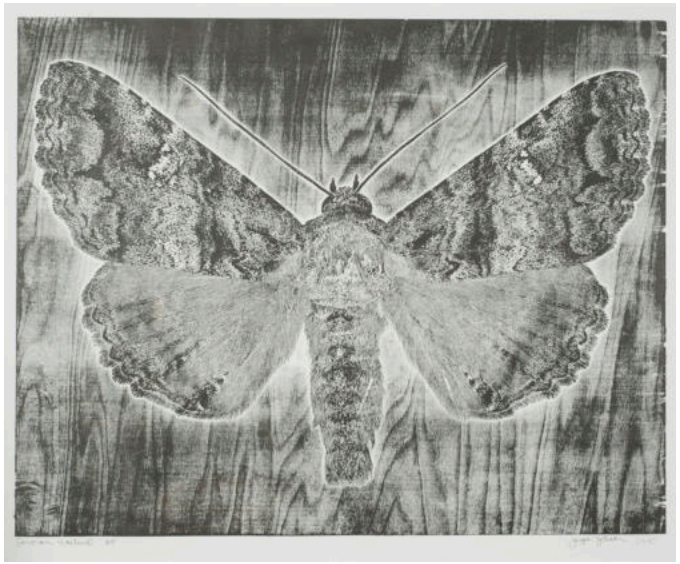
Christy Rupp (b. 1949), *Cotton Bowl Weevil*, 1982, paper & ink, 6 x 10 in.

Sangster



Saracino

Schirm



Scheer

Amos Sangster (1833-1904), *Brock Monument from River Road, Niagara on the Lake*, 1888, copper etching, 8-¼ x 13-¼ in.

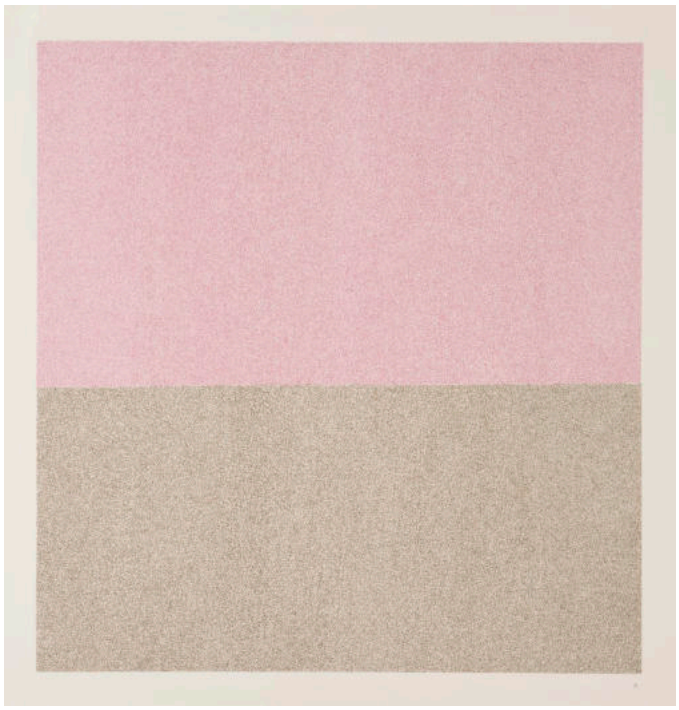
Stephen Saracino (b. 1948), *It's Friday Night and Roberto is Hot*, 1985, sterling silver & 14K yellow gold, 5 x 4 x 2 in.

Joseph Scheer (b. 1958), *Sonoran Noctuid*, 2015, woodblock print on paper, AP, 21 x 25 in.

David Schirm (b. 1945), *Untitled*, 2015, ink on paper, 12 x 19 in.

Seeley

Sharits



Sehr

Sherin

Jason Seeley (b. 1983), *Hug*, 2011, acrylic on canvas, 20 x 16 in.

Katherine Sehr (b. 1978), *Pink Brown*, 2009, ink on paper, 27-½ x 28 in.

Paul Sharits (1943-1993), *Pistol*, 1981, acrylic on canvas, 14 x 22 in.

Kathleen Sherin (b. 1950), *Untitled* (Blue Knot), 2001, drypoint collage monoprint, 27 x 27 in.

Cindy Sherman (b. 1954), *Untitled* (Fortune Teller), 1993, chromogenic color print, 10 x 8 in.

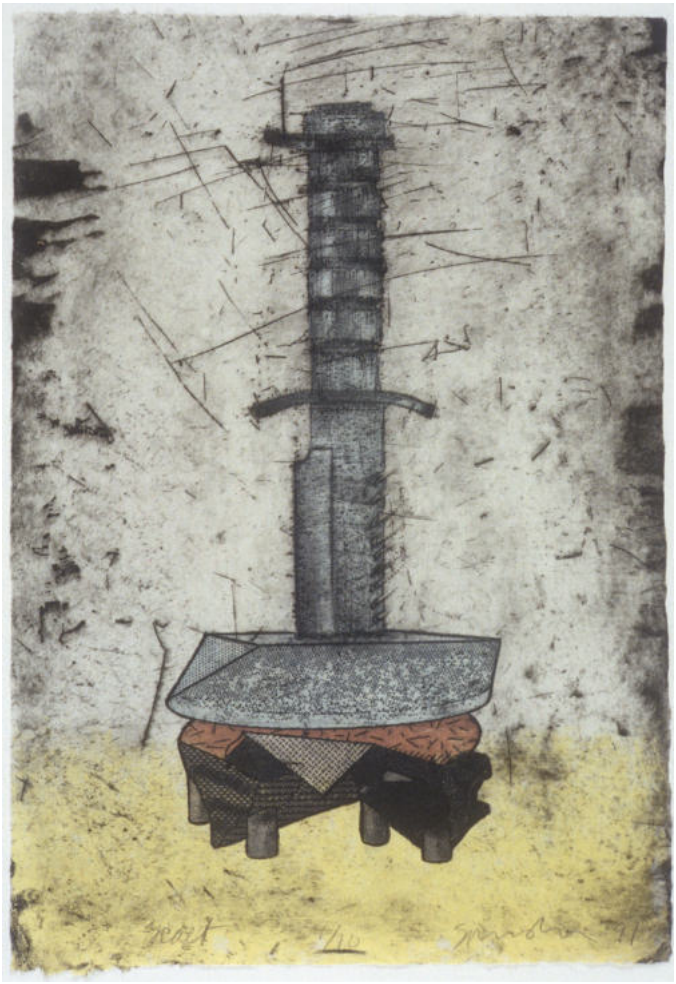
Peter Sowiski (b. 1949), *SCAET*, 1991, intaglio & relief on handmade paper, 16 x 11 in.

Eugene Speicher (1883-1962), *Still Life*, undated, oil on board, 20 x 24 in.

Peter Stephens (b. 1958), *Lawn*, 1988, gouache & shellac on paper, 29-½ x 22 in.

Sherman

Speicher



Sowiski

Stephens

Stewart

Taylor

Tillou

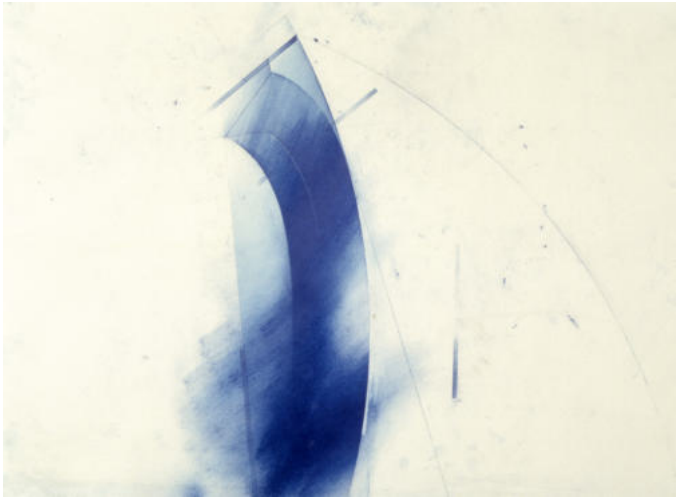
Tetkowski

Bill Stewart (b. 1941), *Doodlebug*, 1996, ceramic, 26 x 23 x 9 in.

Michael Taylor (b. 1944), *Vase* (Blue/Green), 1977, blown glass, 5-¾ x 5-½ x 5-½ in.

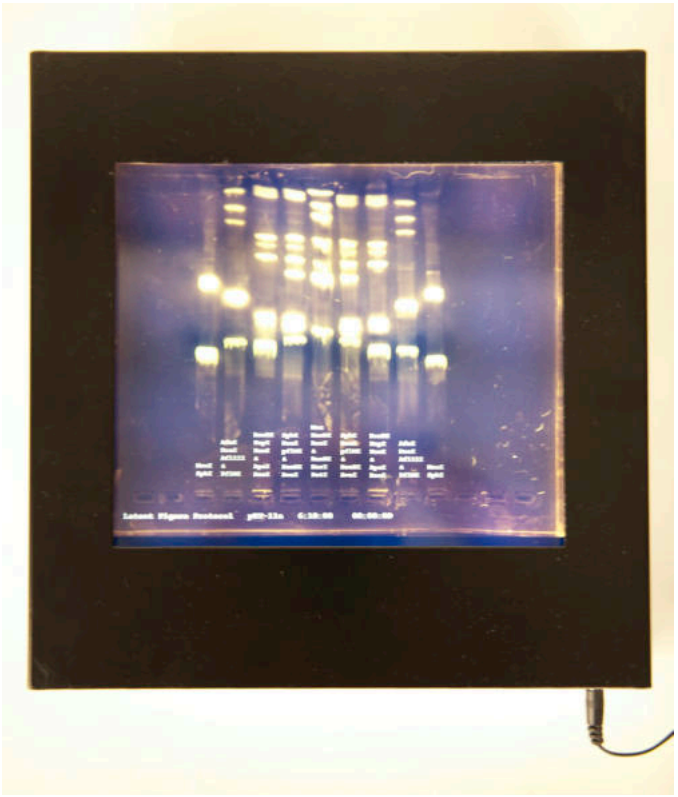
Neil Tetkowski (b. 1941), *RMS #10*, 1991, ceramic & iron spikes, 15-½ x 15-½ x 3-¼ in.

Virginia Tillou (1906-1998), *Table Top Still Life*, c. 1969, oil on canvas, 24 x 30 in.



Topolski

Visser't Hooft



Vanouse

Volo

Andrew Topolski (1952-2008), *Proximity Fused*, 1983, raw pigment on paper, 19 x 26 in.

Paul Vanouse (b. 1967), *Untitled* from the *Latent Figure Protocol* series, 2008, digiclear with lightbox, edition of 8, 11-½ x 11 in.

Martha Visser't Hooft (1906-1994), *Niagara River Gulls*, 1950, ink & watercolor on board, 16 x 16 in.

Alfonso Volo (b. 1954), *Things Change*, 1996, mixed media, 19 x 12 x 5 in.

Vullo

Wiesenfeld

Weekley

Wildenhain

James Vullo (1914-1999), *Old Building*, undated, watercolor on board, 12 x 9 in.

Adam Weekley (b. 1975), *Untitled III*, 2015, marker & gouache on paper, 12 x 9 in.

Paul Wiesenfeld (1942-1990), *Coffee Server*, 1981, lithograph, 3/50, 14-¼ x 20-½ in.

Frans Wildenhain (1905-1980), *Vase,* undated, stoneware, 9-½ x 6 x 6 in.

Roland Wise (1923-2005), *Interior 22L*, 1989, acrylic on masonite, 14 x 16 in.

Robert Wood (b. 1960), *Under Scrutiny*, 2006, earthenware, 9-½ x 14 x 5 in.

John Yerger (b. 1935), *Untitled* (Candy & Pumpkin), 1988, oil on board, 12 x 9-½ in.

Michael Zwack (b. 1949), *History of the World*, 1986, lithograph with hand coloring, AP #11, edition of 20, 22 x 28 in.

Wise

Zwack

Wood

Yerger

COLLECTOR BIOGRAPHY

Gerald C. Mead Jr. was born in Hamburg, NY and grew up with ten siblings in Boston, NY. His father, the late Gerald Mead, was the president of D. J. Mead & Sons, a family owned paper company that was founded in Buffalo in 1899, and his mother, the late Margaret Mead, was an artist who had studied at the Art Institute of Buffalo.

Mead is a Distinguished Alumni Award recipient from Erie Community College where he received an Associate in Liberal Arts (1983), a Young Alumnus Achievement Award recipient from SUNY Buffalo State where he earned a Bachelor of Arts in Psychology (1985) and Bachelor of Science in Design (1986), and a Dean's Scholar of the University at Buffalo where he received his Master of Fine Arts in Visual Studies (2008).

During an eighteen-year tenure (1987-2005) as a curator and educator at the Burchfield Penney Art Center at SUNY Buffalo State, Mead organized over 130 art, architecture, craft and student exhibitions for the museum, including a nationally touring Roycroft Artisans exhibition, and edited numerous exhibition catalogs. He has taught in the Design Department at SUNY Buffalo State since 1998 and the Visual Studies Department at the University at Buffalo from 2006 to 2010. The Buffalo Alliance for Education honored Mead with a Pathfinder Award in 2005. He is currently an independent curator who has organized exhibitions for the Castellani Art Museum (Lewiston, NY), Kenan Center (Lockport, NY), Charles E. Burchfield Nature & Art Center (West Seneca, NY), CEPA Gallery (Buffalo, NY), Studio Hart (Buffalo, NY) and Artspace Buffalo.

Listed in *Who's Who in America*, Mead is a surveyor for the American Alliance of Museums and an appointed member of the Buffalo Arts Commission. He serves on the boards of Arts Services Initiative of Western New York, CEPA Gallery, El Museo Gallery and Buffalo United Artists and is on the Advisory Council of the Burchfield Penney Art Center. He has served on public art committees for the City of Buffalo, Erie County Family Court Building, Center for Inquiry Transnational, Women & Children's Hospital and the New York State Center of Excellence in Bioinformatics & Life Sciences. Mead frequently juries local and national art exhibitions, lectures on regional art and is an arts writer for *Artvoice*, *The Public* and *Buffalo Spree Magazine*. In 2007, the National Federation for Just Communities of Western New York honored him with a Community Leader in the Arts Award, and in 2015 he received the "Unsung Hero" Spark Cultural Award from Art Services Initiative of Western New York.

Mead's own artwork—highly detailed, small-scale collages/assemblages—is in the collections of the Albright-Knox Art Gallery (Buffalo, NY), Burchfield Penney Art Center (Buffalo, NY), Castellani Art Museum (Lewiston, NY), George Eastman House/International Museum of Film and Photography (Rochester, NY), International Museum of Collage, Assemblage and Construction (Fort Worth, TX) and Oregon State University (Corvallis, OR), among others. His works have been exhibited throughout the United States and in Australia, Canada, China, England, Poland and Russia and are published in five collegiate textbooks. He has presented lectures on his work at Cambridge University and Chautauqua Institution. Mead has received grants from the New York Foundation of the Arts and the New York State Council on the Arts and his major awards include first place at the Carnegie Art Center National Exhibition, a Fine Arts Award from *Creative Quarterly*: *The Journal of Art & Design*, and gold, silver and bronze medals from the Buffalo Society of Artists' Annual Exhibitions.

COLLECTING STATEMENT

Since I began collecting in 1987, I have assembled a collection of over 1,000 paintings, prints, drawings, sculptures, photographs, crafts and video by over 900 artists who are associated with Western New York through birth or residency (meaning that they were born, studied, taught or lived/worked in this region). Historically, they range from an 1880 watercolor by George Merritt Clark, a founder of the Bohemian Sketch Club, to an ink drawing by University at Buffalo (UB) art professor David Schirm created in 2015. I acquired the work through purchases from galleries, auctions and artists and by exchanges of my own artwork with fellow artists. My intent was to build an encyclopedic collection focusing on significant artists affiliated with organizations such as the Buffalo Society of Artists, Patteran Society, Hallwalls Contemporary Arts Center, CEPA Gallery, Big Orbit Gallery or were educators and/or alumni of the Art Institute of Buffalo, University at Buffalo or SUNY Buffalo State. As an artist who creates small-scale works, I was frequently drawn to smaller examples of artists' work that embody the content and concepts expressed in their larger work. This strategy also enables me to display and enjoy a greater number of these works in my home. Considering that I am an artist/educator, my selections have been motivated by both personal taste and scholarly interest.

Primarily, I acquired one work by each artist and in some cases it took years to locate the ideal work to represent that artist in my collection and also fit my other (more practical) collecting criteria. With a few very significant artists, such as Charles Burchfield and Cindy Sherman, I acquired multiple works to represent a broader range of their oeuvre.

As a young collector I have been inspired by the passion and zeal of life-long collectors/philanthropists (and museum namesakes) in the region: Armand Castellani, Seymour Knox, Jr. and Charles Rand Penney. Frequent visits to museums and galleries in the region strengthened my knowledge of the history of Western New York art and familiarity with the artists whose work is integral to that history. Survey exhibitions at the region's art museums organized by theme or media were particularly instructive and the catalogs that accompanied those exhibitions as well as published histories of the Buffalo Society of Artists, Buffalo Print Club, Hallwalls Contemporary Arts Center, CEPA Gallery, Big Orbit Gallery and Buffalo Arts Studio have been valuable resources to me as a regional collector.

Since 2002, forty-two thematic exhibitions from the Gerald Mead Collection have been presented at college and university galleries and other public venues across Western New York and northern Pennsylvania, most recently at the Squeaky Wheel Film & Media Arts Center in Buffalo, NY. I have also periodically donated works from my collection to the Albright-Knox Art Gallery, Amherst Museum, Buffalo History Museum, Burchfield Penney Art Center, Castellani Art Museum and the Benjamin and Dr. Edgar R. Cofeld Judaic Museum and frequently lend works for exhibitions.

EXHIBITIONS OF THE GERALD MEAD COLLECTION

Invisible Archives Volume 2:
Selections from the Collection of Gerald Mead, Part 1
Hallwalls Contemporary Arts Center, Buffalo, NY
(November 16 - December 21, 2002)

A Big Orbit Survey: Selections from the Gerald Mead Collection
Big Orbit Gallery, Buffalo, NY (August 9 - September 6, 2003)

Invisible Archives Volume 4: 100 Years of Landscapes, Selections from the Collection of Gerald Mead, Part 2, Hallwalls Contemporary Arts Center, Buffalo, NY (September 13 – October 31, 2003)

Small Works by WNY Artists:
Selections from the Collection of Gerald Mead
Peter & Mary Lou Vogt Gallery, Bouwhuis Library, Canisius College, Buffalo, NY (November 7 - December 10, 2004)

Western New York Artists from the Gerald Mead Collection
Horizons Gallery, WNED Studios, Buffalo, NY
(September 30 - November 11, 2005)

Buffalo Society of Artists: A Historical Tribute
Arts Council of Buffalo & Erie County, Buffalo, NY
(September 29 - October 27, 2006)

Buffalo Society of Artists: A Historical Tribute
Regional Showcase Gallery, Buffalo Niagara International Airport, Cheektowaga, NY (March 4 - April 1, 2007)

Porterfield and Beyond: Photographs by Wilbur H. Porterfield and Selected Works from the Gerald Mead Collection
Buffalo Museum of Science, Buffalo, NY (March 17 - June 22, 2007)

About Face: Portraits from the Gerald Mead Collection
Fanette Goldman/Carolyn Greenfield Gallery, Daemen College, Amherst, NY (September 7 - 28, 2007)

Women Artists of Western New York:
Selections from the Gerald Mead Collection
Garret Club, Buffalo, NY (October 24 - November 28, 2007)

Full Spectrum: WNY Artworks from the Gerald Mead Collection
Buffalo Museum of Science, Buffalo, NY (March 12 - June 21, 2008)

In Plain Site: Landscapes from the Gerald Mead Collection
Charles E. Burchfield Nature & Art Center, West Seneca, NY
(July 5 - September 6, 2008)

Western New York Impressions:
Selected Prints from the Gerald Mead Collection
Niagara County Community College Gallery, Sanborn, NY
(January 29 - February 27, 2009)

In Plain Site: Landscapes from the Gerald Mead Collection
Park Country Club, Williamsville, NY (February 26 – May 19, 2009)

UB Art Alumni and Faculty:
Selected Works from the Gerald Mead Collection
Department of Visual Studies Gallery, University at Buffalo Center for the Arts, Amherst, NY (March 19 - April 17, 2009)

Writing Pictures: Art/Text Works from the Gerald Mead Collection
Western New York Book Arts Center, Buffalo, NY
(September 11 - October 5, 2009)

Colorless: Black & White Works from the Gerald Mead Collection
Paul William Beltz Family Art Gallery, Villa Maria College, Buffalo, NY
(September 17 - October 29, 2010)

PUBLIC/PRIVATE: Pairings with Works from the Gerald Mead Collection
Castellani Art Museum of Niagara University, Lewiston, NY
(March 6 - August 14, 2011)

Flora and Fauna: Works from the Gerald Mead Collection
Carnegie Art Center, North Tonawanda, NY (April 28 - May 13, 2011)

In Plain Site: Landscapes from the Gerald Mead Collection
Kenan Center, Lockport, NY (June 12 - July 1, 2011)

The Buffalo Print Club: Works from the Gerald Mead Collection
Hamburg Public Library, Hamburg, NY (August 26 - September 30, 2011)

Women Artists in Western New York:
Selections from the Gerald Mead Collection
Nichols School, Buffalo, NY (August 30 - November 7, 2011)

Focus on Architecture: Selections from the Gerald Mead Collection
Visitor Center Gallery, Market Arcade, Buffalo, NY
(September 16 - November 30, 2011)

Western New York Craft from the Gerald Mead Collection
E. H. Butler Library, Buffalo State College, Buffalo, NY
(October 1 - 30, 2011)

Focus on Architecture: Works from the Gerald Mead Collection
Parkside Community Association, Buffalo, NY
(April 20 - May 18, 2012)

Castellani TopSpin Artists: Works from the Gerald Mead Collection
Carnegie Art Center, North Tonawanda, NY
(August 9 - September 8, 2012)

Recent Acquisitions: Selections from the Gerald Mead Collection
Carnegie Art Center, North Tonawanda, NY
(August 9 - September 8, 2012)

50@50: Select Artists from the Gerald Mead Collection
University at Buffalo Anderson Gallery, Buffalo, NY
(April 18 - October 21, 2012)

Max vs. Mead: Max Collins Takes on the Gerald Mead Collection
Ashkers Gallery, Buffalo, NY (March 1 - 31, 2013)

Collectors Choice: Selections from the Gerald Mead Collection
Crary Art Gallery, Warren, PA (June 8 - July 6, 2013)

Western New York Sculptures from the Gerald Mead Collection
E. H. Butler Library, Buffalo State College, Buffalo, NY
(October 1 - 30, 2013)

Buffalo Seminary's Colby-Oishei Artists:
Works from the Gerald Mead Collection
Buffalo Seminary, Buffalo, NY (October 4 - 29, 2013)

Visual Arts Board Selections: Works from the Gerald Mead Collection
Margaret Escher Bacon Student Gallery, Buffalo State College
Buffalo, NY (February 4 - 14, 2014)

ARTVOICE COVERS: Works from the Gerald Mead Collection
Ashker's Gallery, Buffalo, NY (March 1 - April 25, 2014)

MIRRORED: Artists' Self Portraits from the Gerald Mead Collection
Peter & Elizabeth C. Tower Gallery, Daemen College,
Amherst, NY (September 26 - October 19, 2014)

Visual Arts Board Selections:
Artists' Self Portraits from the Gerald Mead Collection
Margaret Escher Bacon Student Gallery, Buffalo State College,
Buffalo, NY (January 22 - February 6, 2015)

Niagara Views: Artworks from the Gerald Mead Collection
Ashker's Gallery, Buffalo, NY (April 1 - 30, 2015)

Diversity Works: Selections from the Gerald Mead Collection
El Museo Gallery, Buffalo, NY (June 12 - August 7, 2015)

Niagara Views: Artworks from the Gerald Mead Collection
George & Mary Bobinski Gallery, Musicalfare Theatre,
Daemen College, Amherst, NY (July 1 - October 11, 2015)

Of Niagara: Works from the Gerald Mead Collection
Dolce Valco Art Center, Niagara County Community College,
Sanborn, NY (October 22 - November 20, 2015)

Still/Moving: Works from the Gerald Mead Collection
Squeaky Wheel Film & Media Arts Center, Buffalo, NY
(November 5 - January 8, 2016)

Of Niagara: Works from the Gerald Mead Collection
Rosalie Steiner Art Gallery, Genesee Community College,
Batavia, NY (November 23 - December 19, 2015)

Archiving Western New York:
Select Artists from the Gerald Mead Collection
Cathy and Jesse Marion Art Gallery, Rockefeller Arts Center,
State University of New York at Fredonia
(January 26 - February 28, 2016)

Published on the occasion of the exhibition *Archiving Western New York: Select Artists from the Gerald Mead Collection*, organized by the Cathy and Jesse Marion Art Gallery, January 26 through February 28, 2016.

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Fredonia, New York 14063

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